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CAMERA SCRIPT  
BBC-1

PROJECT NO.  
23/1/4/3354

"D R. W H O"

Tx 65'

SERIAL L

Episode One: "The Powerful Enemy"

by

DAVID WHITAKER

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VISION MIXER .....	CLIVE DOIG
CREW .....	FOURTEEN
FILM CAMERAMAN .....	DICK BUSH
FILM EDITOR .....	JIM LATHAM

CAMERA REHEARSALS:

Friday, 4th December 1964

RIVERSIDE ONE

Camera rehearsal .....	10.30 am - 1.00 pm
(with TK-23 all day)	
(with TK-6 from 4pm)	
Lunch .....	1.00 pm - 2.00 pm
Camera rehearsal .....	2.00 pm - 6.00 pm
(Tea approx. 3.45pm)	
(Photographer 5.30pm)	
Supper .....	7.00 pm - 8.00 pm
Line up .....	8.00 pm - 8.30 pm

RECORDING:

VT recording ... (VT/4T/25136) 8.30 pm - 9.45 pm

TRANSMISSION: Saturday, 2nd January 1965

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CAST:

Dr Who .....	WILLIAM HARTNELL
Ian Chesterton .....	WILLIAM RUSSELL
Barbara Wright .....	JACQUELINE HILL
Vicki .....	MAUREEN O'BRIEN
Koquillion/Bennett ...	RAY BARRETT
Sand Monster } Space Captain } .....	TOM SHERIDAN

TECHNICAL REQUIREMENTS:

Camera 1) Heron  
Camera 2) Ring Pedestal - Turret  
Camera 3) Ring Pedestal - Zoom  
Camera 4) Ring Pedestal - Zoom  
Camera 5) Creeper  
Tilt Lens and Optical Beam  
6' x 4' mirror - to be slung  
4' x 3' mirror  
Two slung monitors  
27" Monitor  
Grams.  
Studio Foldback  
Cut Keys  
Roller Caption Machines  
TK-6 and TK-23

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PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOKS	SHOTS
1	T/C 1 OPENING TITLES			TK-6	
2	STILLS MONTAGE			4A-3A	
2	T/C 2 ROCKET SHIP			TK-23	
2	1. INT. COMPARTMENT ONE ROCKET SHIP	Vicki	Day	2A-3A-1A Slung- Bl	1- 3
5	2. INT. COMPARTMENT TWO ROCKET SHIP	Bennett Vicki	Day	4A-C1-2B	4-14
3	3. INT. COMPARTMENT ONE	Vicki Captain (O/V)	Day	2C-B1-1A	15-18
11	4. INT. TARDIS CONTROL ROOM	Ian Barbara Dr. Who	Day	1B-A1-3B 2D Cave 4B Scanner	19-26
BREAK IN RECORDING NO.1					
14	5. INT. CAVE AND TELEPHONE BOX	Ian Barbara Dr. Who Koquillion	Day	2E/F-3C/D A2 - 1C	27-31
17	6. EXT. ROCKY LEDGE AND CAVE MOUTH	Ian Barbara	Day	1D-C2-5A 4C	32
18	T/C 3 HIGH VIEW OF CRASHED ROCKET SHIP INLAY			TK-23 1D or 4C	33
18.	7. EXT. ROCKY LEDGE AND CAVE MOUTH	Barbara Ian	Day	1D-C2-4C	34
19	T/C 4 ROCKET SHIP without Inlay			TK-6	
19	8. ROCKY LEDGE AND CAVE MOUTH	Ian Barbara Koquillion	Day	1D-C2-5A 4C	35-48
24	9. INT. TARDIS	Dr Who Ian	Day	B2-3E 2F cave 4B scanner	49-53
25	10. EXT. ROCKY LEDGE AND CAVE MOUTH	Koquillion Barbara	Day	1D-C2-5A	54-56
26	11. INT. CAVE AND TELEPHONE BOX	Ian Dr. Who	Day	A2-2G	57

"DR WHO" Ep.1(L) REVISED RUNNING ORDER

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
26	12. ROCKY GROUND & SCRUB BUSHES	Barbara Shadow of Vicki	Day	1E-C2-5B	58- 59
27	13. INT. CAVE AND TELEPHONE BOX	Dr Who Ian	Day	A2-2G-3F Slung	60- 68
BREAK IN RECORDING NO.2					
31	14. INT. COMPARTMENT ONE	Vicki Koquillion	Day	4D-B1-1F	69- 71
35	15. INT. COMPARTMENT TWO	Koquillion/ Bennett O/V	Day	4E-Slung	72
36	16. INT. COMPARTMENT ONE	Vicki Barbara	Day	4D-B1-1F -3G	73 - 79
39	17. INT. ROCK TUNNEL WITH LEDGE	Dr Who Ian	Day	2H-A3-1G	80- 82
41	18. INT. COMPARTMENT ONE	Vicki Barbara Bennett	Day	4D-B1-3G	83- 87
43	19. INT. ROCK TUNNEL WITH LEDGE	Ian Dr Who	Day	2J- Fishpole	88
44	20. INT. CAVE	Sand Creature	Day	5C-1H-3H F/X sound	89-93
44	21. INT. ROCK TUNNEL AND LEDGE	Ian Dr. Who	Day	2J-1J-A2 -5D	94-103
47	22. INT. AGAINST ROCK BACKING	Sand Creature	Day	3J-4F-Inlay F/X sound	104-105
47	23. INT. ROCK TUNNEL AND LEDGE	Ian	Day	1J-A2-3J 4F-Inlay	106-108
48	CLOSING TITLES:  Starts: Dr Who ..... WILLIAM HARTNELL (roller) Ends: Directed by CHRISTOPHER BARRY (Slide)  BBC-TV		2		109

"DOCTOR WHO"

by

David Whitaker

SERIAL L

"The Powerful Enemy"

EPISODE ONE

F.I. TELECINE (1) Machine A - TK-6 (Dur: 27")

Opening  
Titles;

S.O.F.

MIX

(Stills Montage next)

- 1 -

CAMS 4A and 3A

STILLS MONTAGE

"Materializing"  
noise

Day The telephone box  
materialises against  
the wall of a cave.

Shafts of sunlight  
illuminate the interior  
of the cave.

Over this sequence:

S/IMPOSE

Slide '1) "The Powerful Enemy"

MIX TO

Slide '2) Written by  
David Whitaker

FADE OUT TO BLACK

FADE IN TELECINE (2) Machine B - TK-23 (Dur: 19")

M.S. Rocket Ship  
PAN to Radar Scanner

R.P. F/X  
'Ping'

CAMS: 2A-3A-1A /Slung - Bl/

1. 1 A 33 CU Radar Screen 1. INT. COMPARTMENT ONE. ROCKET SHIP.

Smoke  
Outside

(WE COME UP ON A SMALL  
RADAR SCANNING SCREEN.

PULL BACK and  
PAN slowly  
L-R round room.

ITS INTERNAL MARKER  
MOVES AROUND AND SHOWS  
A BLOB ON THE RIGHT  
HAND SIDE EVERY TIME  
IT PASSES.

(3 next)

SL

(Shot 1 on 1)

- 3 -

A SMALL BULB FLASHES ABOVE THE RADAR AND A BUZZER ALTERNATES WITH THE FLASHING LIGHT.

COMPARTMENT ONE IS A COMPARTMENT IN A WRECKED ROCKET SHIP. THE FLOOR IS SLIGHTLY AT AN ANGLE. IT WAS ORIGINALLY ONE OF THE NAVIGATION ROOMS OF AN INTERPLANETARY ROCKET TRANSPORTING COLONISTS FROM EARTH TO OTHER PLANETS IN THE YEAR 2493 A.D.

IN ONE CORNER IS A JUMBLE OF ABANDONED WRECKAGE, MACHINES DAMAGED AND NO LONGER IN USE.

THERE IS A SMALL BUNK WITH BLANKETS ON IT, A TABLE, AND A COUPLE OF METAL BOXES AND ONE RATHER WORN REVOLVING ARMCHAIR NEAR THE RADAR SCREEN.

THERE ARE TWO HATCHWAY DOORS. ONE IS BESIDE THE RADAR SCREEN. THE OTHER IS AT RIGHT ANGLES TO IT. THE DOOR BESIDE THE RADAR SCREEN WILL BE CALLED DOOR ONE THROUGHOUT.

THE OTHER, DOOR TWO.

HERE AND THERE, ON LEDGES AND SHELVES, THERE HAVE BEEN PLACED PRETTY LOOKING ROCKS AND CURIOUS FORMATIONS OF HARDENED SAND IN SOME ATTEMPT TO DECORATE THE ROOM.

BESIDE THE DOOR ONE IS A CIRCULAR WINDOW WHICH OPENS.

(3 next)

- 3 -

ME

- 4 -

(Shot 1 on 1)

ON A HINGE IS A  
METAL COVER WHICH  
CAN CLOSE OFF THE  
WINDOW.

ABOVE THE BUNK IS  
A PANEL WHICH CAN  
BE OPENED DOWNWARDS.

PICK UP VICKI  
PAN her to  
Radar.

2. 3 A M/A  
MS VICKI

TIGHTEN to MCU

VICKI COMES HURRIEDLY  
THROUGH THE "ONE"  
DOOR, AND STARES AT  
THE RADAR SCREEN.  
SHE TUNES IT SLIGHTLY  
SO THAT THE BLOB BE-  
COMES MORE CLEARLY  
DEFINED.

PAN her to door.

HER FACE LIGHTS UP  
WITH EXCITEMENT.  
SHE PICKS UP A  
MICROPHONE AND IS  
ABOUT TO SIT IN THE  
CHAIR, WHEN ANOTHER  
THOUGHT TAKES HER.

EXCITED, AND HAPPY,  
AND TORN BETWEEN  
TWO COURSES OF  
ACTION, SHE SUDDENLY  
DROPS THE MICROPHONE  
ON THE DESK, AND  
MOVES QUICKLY AWAY)

VICKI: Bennett ... Bennett ...

(SHE HURRIES OVER  
TO DOOR TWO, OPENS  
IT AND GOES THROUGH.

3. 2 A 33  
MLS VICKI

PAN her L.

CUT TO VICKI AS SHE  
SCRAMBLES THROUGH  
TWISTED METAL, THE  
REMAINS OF ANOTHER  
COMPARTMENT, AND  
GOES TO THE DOOR  
OF BENNETT'S CABIN.

SHE KNOCKS ON THE  
DOOR, EXCITED STILL)

3 to B  
Tardis

The rescue ship's landed... (cont...)

(SHE TRIES THE DOOR,  
IT IS LOCKED, SHE  
TRIES AGAIN)

(4 next)

- 4 -

ME

(Sh. 3 on 2)

- 5 -

VICKI: (cont) Bennett, let me in...

BENNETT: Come in

(THERE IS A CLICK  
AND BENNETT'S DOOR  
OPENS SLIGHTLY.

VICKI PUSHES IT  
AND GOES IN)

4. 4 A w/a  
MXS past  
BENNETT  
on to  
VICKI.

2. INT. COMPARTMENT TWO. ROCKET  
SHIP.

(THIS COMPARTMENT IS  
QUITE SMALL. IT  
HAS ONLY ONE DOOR  
AND NO WINDOWS.

THERE IS A SIMILAR  
SORT OF BUNK, A  
METAL BOX BESIDE  
THE BED WITH A  
METAL WATER JUG AND  
CUP ON IT.

BESIDE THE DOOR IS  
A LONG, LOW CABINET  
OF METAL WITH  
SLIDING DOORS.

THERE IS, IN FACT,  
A SLIDING PIECE OF  
THE FLOOR WHICH DOES  
PROVIDE ANOTHER EXIT,  
BUT THIS IS WELL  
DISGUISED.

BENNETT LIES IN THE  
BUNK. HE IS A MAN  
OF ABOUT FORTY. HIS  
WHOLE BODY SUGGESTS  
ABSOLUTE EXHAUSTION.  
HE PULLS HIMSELF UP  
AS VICKI COMES INTO  
THE ROOM)

(2 next)

- 5 -

ME

(Sh.4 on 4)

- 6 -

becomes  
M.C.2-s

VICKI: The Rescue Ship's landed.

It's arrived - we'll be taken back. Isn't it marvellous?

BENNETT: It can't be the ship!

(BENNETT SPEAKS QUITE HARSHLY TO VICKI. ONE SHOULD CONSTANTLY FEEL THAT HE IS ALL THE TIME MAKING AN EFFORT TO BE FRIENDLY TO VICKI, BUT THAT IT IS BEYOND HIM.

HE IS REALLY JUST PUTTING UP WITH HER FOR HIS OWN REASONS, AND DOES NOT CARE AT ALL WHAT HAPPENS TO HER.

THIS SHOWS AT ODD TIMES, BUT HE TRIES TO COVER UP WITH A SMILE AND KIND WORD BUT IT IS DONE BADLY)

VICKI: It's quite clear on the detector - listen!

5. 2 B 16

MCU BENNETT

(SHE HOLDS THE DOOR OPEN WIDE, AND THEY LISTEN. WE CAN HEAR THE BUZZING NOISE FROM THE RADAR SET. /

WE ANGLE TO BENNETT AS HE HEARS IT. HE IS CERTAIN THAT IT IS NOT THE EXPECTED RESCUE SHIP, BUT MUST MAKE SURE, NEW VISITORS ARE A PROBLEM THAT DOES NOT BEAR THINKING ABOUT)

6. 4 A n/a  
MCU VICKI

BENNETT: (LOW) It must be a fault - it must be. (TO VICKI) Did you speak to them by radio? /

- 6 -

(2 next)

(Sh.6 on 4)

VICKI: No - I was going to, but I thought I'd tell you first... I ... I thought you'd be pleased, Bennett... /

7. 2 B 16  
a/b MCU BENNETT

BENNETT: The ship isn't due for another three days. It can't find Dido unless we guide it down - you know that! /

8. 4 A n/a  
A/B MCU VICKI

on her move...

VICKI: Yes... (BRIGHTLY) But it's showing on the screen!

9. 2 B 24  
CM 2-s

Come and look - I'll help you... /

BENNETT: Did you hear it land?

VICKI: No...no...I didn't, but...

10. 4 A n/a

BENNETT: The rescue ship couldn't land silently... /

a/b  
MCU VICKI

VICKI: (GETTING UPSET) It must have done - it just got here early, that's all. It is here - it's as plain as anything on the screen... /

11. 2 B 24

a/b  
CM 2-s

BENNETT: What's the location?

VICKI: I don't know - somewhere on the mountain... .

12. 4 A n/a

CXS

BENNETT: Look, Vicki - I know how badly you want to be taken off this planet. /We both want to get away, but, well, it's no good building our hopes up. Go and radio the rescue ship. You'll find out you've made a mistake... (cont...)

(VICKI STANDS THERE,  
SOMEWHAT DOWNHEARTED.  
THEN SHE NODS, AND  
TURNS. /

13. 2 B 16

MCU BENNETT

WE CLOSE IN ON  
BENNETT, HIS FACE  
HARDENS)

(Sh.13 on 2)

14. 4 A n/a  
a/b  
CXSBENNETT: (cont) And Vicki... /(VICKI PAUSES AND  
TURNS)2 to C  
Comp.1

Watch out for Koquillion...

TIGHTEN to  
MCU VICKI(IF IT IS BENNETT'S  
INTENTION TO SCARE  
VICKI - WHICH IT  
IS - HE SUCCEEDS.WE CUT TO VICKI  
AS THE FEAR SHOWS  
IN HER FACE, THEN: )VICKI: I haven't seen him today.BENNETT: He'll be around some-  
where. And remember he doesn't  
know about the rescue ship.VICKI: I...I know...BENNETT: Be careful. If he  
finds out - he'll kill us!EASE BACK as  
VICKI goes

to MCU BENNETT

(VICKI NODS, BITES  
HER LIP, AND GOES  
OUT CLOSING THE  
DOOR.WE ANGLE ON TO  
BENNETT, WHO DOES  
NOT APPEAR TOO UP-  
SET. IN FACT  
RATHER SATISFIED)CAMS: 2C-1A /BOOM Bl/15. 1 A 33  
MS CABIN 3. INT. COMPARTMENT ONE. ROCKET  
SHIP.

(2 next)

(Sh.15 on 1)

(VICKI COMES THROUGH  
INTO COMPARTMENT  
ONE, STILL VERY  
SUBDUED.

SHE STANDS THERE  
A SECOND OR SO,  
THEN, THE FLASHING  
LIGHT AND BUZZER  
OF THE RADAR SCREEN  
CAPTURES HER ATTEN-  
TION. SHE BRIGHTENS,  
REGAINING SOME OF  
HER EARLIER EXCITE-  
MENT, AND MOVES TO  
THE ARMCHAIR.

VICKI SITS IN THE  
CHAIR, AND SNAPS  
OFF A SWITCH. THE  
LIGHT AND THE  
BUZZER STOP, BUT  
THE RADAR SCREEN  
STILL OPERATES,  
SHOWING UP THE  
BLOB AS IT COMPLETES  
ITS CIRCLE. /

16. 2 C 24  
MS VICKI

VICKI PICKS UP THE  
MICROPHONE FROM A  
PANEL OF INSTRUMENTS  
AND PRESSES OVER THE  
SWITCH)

VICKI: Planet Dido to rescue  
ship, Planet Dido to rescue  
ship. Come in please, over.

17. 1 A 9  
CU SPEAKER

(SHE SNAPS OVER THE  
SWITCH, AND LOOKS /  
UP AT A GRILLED BOX.  
THERE IS A STATIC  
NOISE, THEN:)

18. 2 C 24  
a/b

CAPTAIN: (VOICE OVER) Rescue  
ship to Planet Dido. Receiving  
you on strength two. Over. /

SLOW TRACK IN  
to MCU VICKI

(VICKI SNAPS THE  
SWITCH BACK)

1 to B  
Tardis

VICKI: Is it true? ... Have you?  
... (THEN, MORE EFFICIENTLY)  
Have you landed? Over?

ME

- 10 -

(Shot 18 on 2)

CAPTAIN: (VOICE OVER) Landed? We're sixty nine flying hours away. Proceeding on normal course, we shall...

(VICKI SNAPS THE SWITCH OVER AND INTERRUPTS)

VICKI: But you can't be... I mean...

CAPTAIN: (VOICE OVER) Now, don't worry - we'll contact you for directions in seventeen hours from now. Repeat seventeen hours. We'll be there - hold on just a little longer. Am breaking contact now. Bye. Over and out.

TRACK IN  
to C.U.

(THE STATIC TAKES OVER. VICKI JUGGLES THE SWITCH)

VICKI: No. Hello! Dido to rescue. Dido to rescue...

(SHE SNAPS THE SWITCH BUT THE CONTACT IS BROKEN.)

WE ANGLE ONTO VICKI)

Sixty nine hours away...?

(VICKI TURNS TO LOOK AT THE SCREEN)

Then who's landed on the mountain?

CRAB R and PAN L on to screen.

(WE TRACK PAST HER AND ONTO THE BLOB WHICH STILL APPEARS, AND THEN CUT TO:)

- 10 -

(1 next)

(Sh.18 on 2)

CAMS: 1B-3B  
 2D on cave  
 4B on scanner /BOOM A1/

19. 1 B 33

CU CENTRAL  
COLUMN

4. INT. TARDIS. DAY.

PULL BACK to  
see Doctor  
asleep.BARBARA & IAN  
enter. Doctor R.(THE MACHINERY HUMS  
QUIETLY. IAN AND  
BARBARA STAND BY  
THE CONTROLS. THE  
DOCTOR IS ASLEEP  
IN AN ARMCHAIR,  
UNSEEN)2 to D  
Cave

BARBARA: Well, you know how  
the ship has a faint sort of  
trembling when it's travelling?  
I suddenly realised it had  
stopped.

IAN: You're right, Barbara. We  
have landed.  
It's not like the Doctor  
to sleep through a landing.

TRACK IN past  
controls to  
3-s BARBARA/  
IAN/DOCTOR.(IAN NODS ACROSS  
WITH HIS HEAD.WE CUT TO THE  
DOCTOR, FAST ASLEEP  
IN THE CHAIR, AND  
ANGLE OUT AS IAN  
AND BARBARA JOIN  
HIM.BARBARA PUTS A HAND  
ON HIS SHOULDER)DOCTOR WHO: What? What's that?

20. 3 B n/a

MCU DOCTOR

BARBARA: Doctor? /

21. 1 B 33

3-s BARBARA/  
DOCTOR/IAN.DOCTOR WHO: Good gracious me,  
did I fall asleep? /IAN:Yes you did, and at a very critical  
time. Still I suppose it'll do you  
the world of good.

DR. WHO: Ah,, the arms of Morpheus, eh, my boy? Well I suppose I had better have a wash.

BARBARA: But Doctor the trembling's stopped.

DR. WHO: Has it. I'm so glad you're feeling better.

BARBARA: No, not me, the ship.

DR. WHO: Oh, the ship. Stupid of me.

IAN: Doctor, we seem to have landed while you were asleep.

DR. WHO: Oh good, good - well now, all we have to do is turn off the power.

BARBARA: So we have landed.

(DR WHO GETS UP AND CROSSES TO THE CONTROLS)

DR. WHO: Materialised would be a better word, my dear.

TRACK BACK  
to 3-s at  
controls.

(HE LOOKS OVER THE  
CONTROLS)

Well, wherever we are it's a nice warm day outside .....

HOLD 3-s on  
DOCTOR'S move.

(DR. WHO STUDYING THE DIALS  
IS SUDDENLY OVERCOME BY A  
YAWN. HE COVERS HIS MOUTH  
WITH HIS HAND, AND:)

Change to  
crabbing line.

I do beg your pardon. (THEN:)  
Air, yes. Mmm ... mmm ... all  
most promising.

(HE SWITCHES ON THE RADAR  
SCANNER)

22. 4 B n/a  
MCU SCANNER  
with 2's picture

Let's have a little look, eh? /  
(THE SCANNER SCREEN SHOWS  
THE INSIDE OF THE CAVE,  
ILLUMINATED ONLY BY THE  
FLASHING LIGHT ON THE TARDIS  
ROOF)

23. 2 D  
PAN SLOWLY  
on rock face  
L-R.

IAN: It's very dark. Can't really  
make it out at all. Looks sort of  
rocky whatever it is. /

24. 1 B 33  
CXS DOCTOR/  
BARBARA/IAN

25. 3 B n/a (Tracked in)  
 MCU BARBARA

DR.WHO: Yes, it does somewhat.  
 We might be in a cave ... or even underground. /

26. 1 B 33  
 a/b CXS  
 DOCTOR/BARBARA/  
 IAN

BARBARA: You mean we could be trapped down here. /

DR.WHO: Doesn't necessarily mean anything Barbara after all - we can pass through solid matter in flight. We can take off again quite easily. Well, I think we might step outside. Open up the doors, Susan.

(ALMOST AS SOON AS HE SAYS IT, THE DOCTOR REALISES AND REMEMBERS SUSAN IS NO LONGER WITH HIM.)

HE BLINKS A COUPLE OF TIMES AND STUDIES THE CONTROLS IN FRONT OF HIM THOUGHTFULLY)

BARBARA: (GENTLY) Why don't you show me how to do it now, Doctor.

DR.WHO: Mm? Oh, yes, yes. Just here ... and that way ...

(DOCTOR WHO ALLOWS BARBARA TO WORK THE SWITCH. THE DOORS OPEN WITH THE USUAL NOISES. DOCTOR WHO LOOKS, WITH EXAGGERATED APPRAISAL)

GRAMS:  
 Door noise

Very good! But don't try and do it when we're in transit, mm?

(1 next)

CRAB L as they  
go towards  
doors.

(BARBARA SMILES AT THE  
DOCTOR'S TEASING, AND  
IAN, DOCTOR WHO AND  
BARBARA WALK TOWARDS THE  
DOORS)

BREAK IN RECORDING NO.1

1 to C - Cave	A to 2
2 to E - Cave (but stay out)	B to 2
3 to C - Cave	C to 2
4 to C - Rocky Ledge	

CAMS: 2E/F-3C/D-1C /BOOM A2/

27. 1 C 50  
HIGH D.S.

5. INT. CAVE AND TELEPHONE BOX.

Flashing Light

/MUSIC NO.1/

TRACK IN and  
CRANE DOWN to  
M.3-s

(FIRST IAN, THEN BARBARA  
AND THEN DR.WHO STEP OUT  
OF THE TELEPHONE BOX,  
BARBARA SNIFFS THE AIR)

IAN: It's a cave. You were  
right, Doctor.

BARBARA: Strange sort of smell.  
It's not like anything on earth.

DR. WHO: (SNIFFING THE AIR)  
No, it's not, Barbara. But I do  
know that smell ...

(HE IS SLIGHTLY PUZZLED,  
THEN HE LOOKS DOWN ON THE  
GROUND AND BENDS DOWN AND  
PICKS UP A PORTION OF SOIL)

IAN: Do you recognise it?

DR.WHO: More or less.

(HE TURNS BACK TO THE SHIP)

You two look around, but don't wander too far away. Remember, we haven't had much luck with caves during our travels.

BARBARA: Where are you going?

DR.WHO: I think I shall go and have a nap.

28. 3 C n/a  
C.2-s  
IAN/BARBARA

(DOCTOR WHO GOES INTO THE TELEPHONE BOX)

IAN: A nap - that's a new one - usually he first goes dashing off to have a look.

BARBARA: Maybe we're going to start seeing a new side to the Doctor, Ian.

(IAN GIVES BARBARA A QUESTIONING LOOK)

29. 1 C 33  
3-s IAN/  
BARBARA/DOCTOR

IAN: Well, he isn't getting any younger, is he? He's never slept through a landing before. I think he's getting a bit ... /

30. 3 C w/a  
MC 2-s  
IAN/BARBARA

DR.WHO: Remember, I can hear what you're saying. Pass me that bit of rock. /

(cont. over page ...)

1 to D  
Rocky Ledge

CRAB L as  
they move.

BARBARA: Look all the old associations are in the ship. We can't expect him to say good-bye to his grand-daughter and then shrug it off in a few minutes.

IAN: No, I suppose not. I wonder what Susan's up to now?

BARBARA: Learning how to milk cows, if I know anything about David. He was a nice boy.

(IAN NODS, LOOKING  
AT BARBARA, GAUGING  
HER MOOD. THEY  
SMILE AT EACH OTHER)

Come on.

(THEY START TO MOVE  
AWAY FROM THE SHIP)

CRAB R to  
POSN.D as they  
go to see them  
enter tunnel.

2 PUSH IN to E

IAN: There / another way back  
there. may be

BARBARA: Yes, but the sun's  
coming in this way.

(THEY GO ON WALKING  
AWAY FROM THE TELE-  
PHONE BOX.)

31. 2 E 33  
C.S. KOQUILLION'S  
FACE.

QUICK PULL BACK  
to L.S. on Posn.  
F.

AS THEY TURN OUT  
OF SIGHT, / A FIGURE  
COMES INTO VIEW  
BESIDE THE TELEPHONE  
BOX.

MUSIC  
No.2

IT IS KOQUILLION.  
HE WEARS A LONG  
ROBE, SHOES SHAPED  
LIKE AN ANIMALS OR  
BIRD'S CLAW AND HIS  
FACE IS THAT OF A  
FIERCE ANIMAL TOO.

(Sh. 31 on 2)

PAN. KOQUILLION  
R to box and  
TIGHTEN.

PIVOT ON KOQ.  
as he looks  
to see tunnel  
beyond.

WHEN LOOKED AT  
FROM FRONT VIEW,  
THE EFFECT IS  
EXACTLY AS IF  
FACING AN ANIMAL,  
BECAUSE THE DESIGN  
OF THE ROBE PICTURES  
THE NECK, CHEST AND  
LEGS OF THE ANIMAL  
WHITE ON BLACK, THE  
LEGS RUNNING DOWN  
FROM WAIST HEIGHT  
TO THE HEM OF THE  
ROBE.

KOQUILLION EXAMINES  
THE SHIP AND PLACES  
A GLOVED HAND  
AGAINST THE DOORS  
BUT THEY ARE CLOSED.  
HIS HEAD TURNS TO  
LOOK AFTER IAN AND  
BARBARA)

32. 5 A 33  
L.S.

CAMS: 1D-5A-4C /BOOM C2/

## 6. EXT. ROCKY LEDGE/CAVE MOUTH.

IAN enters  
shot.

(IAN IS PERRING OVER  
THE LEDGE, BARBARA  
IS LOOKING AROUND  
HER)

RESUME  
MUSIC  
No. 1  
from  
"ringing"

IAN: Barbara, look!

(BARBARA MOVES IN  
BESIDE IAN AND  
LOOKS IN THE DIR-  
ECTION OF HIS  
POINTING FINGER)

BARBARA: A space ship!

(WE HOLD ON BARBARA'S  
ASTONISHMENT, AND:)

CUT TELECINE (3) MACHINE B - TK-23 (Dur: 15")

33. INLAY WITH CAM 1D or 4C

2-s IAN/BARBARA  
and view.

ME

- 18 -  
(On Telecine and Cam 1D/4C)

A HIGH ANGLED view  
of the crashed rocket  
ship nestling behind  
the ruined futuristic  
buildings.

IAN and BARBARA are  
inlayed in the fore-  
ground.

IAN: Yes - and from England. Look,

at the flag painted on the side.

It's from home

BARBARA: Yes...Must have crashed.

Ye - es.

IAN: / Did it, Barbara? You see  
those buildings?

It could have been destroyed on the  
ground at the same time as they  
were.

BARBARA and IAN look  
at the scene and we:

END TELECINE

CAMS: 1D-4C /BOOM C2/

34. 4 C or 1 D

C.2-s

BARBARA/

IAN

7. EXT. ROCKY LEDGE/CAVE MOUTH.

(WE RESUME ON IAN  
AND BARBARA IN TWO  
SHOT. THEY WATCH  
INTENTLY FOR A FEW  
SECONDS THEN: )

BARBARA: No movement - no sign  
of life at all.

(THEY STARE INTENTLY  
AT THE SCENE BELOW  
THEM)

CUT TELECINE (4) MACHINE A - TK-6 (Dur: 11")

(5 next)

- 18 -

ME

(Telecine)

- 19 -

We show again the scene below them of the crashed rocket ship and ruined buildings.

IAN: (VOICE OVER) There must be people, or things, somewhere on the planet.

END TELECINE

CAMS: 1D-5A-4C /BOOM C2/

35. 5 A 33  
L.S.

8. EXT. ROCKY LEDGE/CAVE MOUTH.

(IAN STARTS TO MOVE AWAY AS WE RETURN AND BARBARA TURNS TO LOOK AT HIM)

Do you intend  
BARBARA: / to tell  
the Doctor, Ian?

IAN: Yes - why not?

BARBARA: Well - knowing him he'll want to go down there... and investigate.

(AS IAN INTERRUPTS KOQUILLION APPEARS OUT OF THE MOUTH OF THE CAVE BEHIND THEM AND STANDS, WATCHING AND LISTENING)

IAN: And I'd agree with him for once, Barbara. If the crew of that space ship are down there, we should...

36. 4 C n/a  
MCU KOQUILLION

(BARBARA HAS TURNED.  
SHE SEES KOQUILLION)

MUSIC  
No.3

- 19 -

(1 next)

ME

(Sh. 36 on 4)

- 20 -

BARBARA: Ian!

(IAN TURNS AND HE  
AND BARBARA LOOK  
AT THE ROBED FIGURE) /

37. 1 D 33  
HIGH MXS  
past  
KOQUILLION  
on to IAN/  
BARBARA

IAN: What ... who ...

KOQUILLION: You are  
the strangers here. You must  
answer my questions. Do you  
come from Earth?

(HIS VOICE IS DEEP  
AND HARSH, HOARSE  
AS THOUGH HE HAS  
DIFFICULTY IN  
CATCHING HIS BREATH.

HE IS CARRYING AN  
OBLONG BOX, THE  
"BARRELL" OF WHICH  
IS STUDDED WITH  
LITTLE BULBS.

IAN LOOKS AT BARBARA,  
THEN, WITH A SLIGHT  
SHRUG DECIDES HE MAY  
AS WELL GO ALONG WITH  
THIS)

BARBARA: Yes, we do.

KOQUILLION: Where is your rocket  
ship?

TIGHTEN to  
exclude  
KOQUILLION

IAN:

You've just  
come out of the cave, you must  
have seen our craft in there. /

38. 4 C n/a

MCU  
KOQUILLION

KOQUILLION: You landed here, in  
that box? /

39. 1 D 33

a/b HIGH MED.  
X-s past  
KOQUILLION on  
to IAN/BARBARA

BARBARA: I know it must sound  
fantastic, but we've got no  
reason to lie to you.

- 20 -

(4 next)

(Sh.39 on 1)

- 21 -

40. 4 C n/a  
MCU KOQUILLION

IAN: Obviously you've looked around. Have you seen any signs of another space ship?

(KOQUILLION TURNS AND LOOKS INTO THE CAVE MOUTH. HE APPARENTLY ACCEPTS THIS FOR THE MOMENT)

41. 1 D 24  
CM2-s IAN/  
BARBARA

KOQUILLION: Are there any other crew members?

IAN: Yes, one. The Doctor ...

(BARBARA IS EYEING KOQUILLION SOMEWHAT SUSPICIOUSLY, AND NOT SO OPEN AS IAN.)

SHE PUTS OUT A RESTRAINING HAND TO STOP IAN GIVING MORE INFORMATION, BUT HE HAS ALREADY SAID ENOUGH AND REALISES. BARBARA ACKNOWLEDGES)

He's in the ship.

(IAN LOOKS AT BARBARA TRYING TO GAUGE HER MOOD. HE DOES, OF COURSE, REALISE THAT BARBARA IS SUSPICIOUS, IS NOT PARTICULARLY IN AGREEMENT)

KOQUILLION: I would like to meet him. I will take you all to the city.

(BOTH START TO MOVE IAN, NOT SURE NOW OF BARBARA'S VIEW, LOOKS AT HER)

KOQUILLION: (TO BARBARA) No, you stay.

IAN: (TO BARBARA) Will you be alright?

BARBARA: Yes.

(5 next)

IAN: I won't be long.

SHOTS 42-43 OUT44. 5 A w/a  
L.S.45. 1 D 24CXS  
KOQUILLION/  
BARBARAIAN: Will you be alright?(IAN LOOKS AT BARBARA,  
THEN KOQUILLION, IS  
NOT SURE WHAT BARBARA  
IS PLAYING AT BUT  
AFTER THOUGHT, GIVES  
A SLIGHT SHRUG AND  
MOVES INTO THE CAVE. /BARBARA, NOW SLIGHTLY  
SCARED, EYES KOQUILLIONMUSIC  
No.4THERE IS A COUPLE OF  
SECONDS PAUSE, THEN  
KOQUILLION STARTS TO  
MOVE FORWARD TO  
BARBARA.BARBARA, FRIGHTENED,  
STARTS TO BACK AWAY)KOQUILLION: What are you  
frightened of?46. 5 A w/a  
L.S.(BARBARA CONTINUES TO  
BACK AWAY, THEN: ) /BARBARA: Keep away...47. 1 D 24  
C.2-sKOQUILLION: I am a friend - you  
can trust me... /KOQUILLION/  
BARBARABARBARA: Can I? /48. 4 C w/a  
L.S.(KOQUILLION MOVES  
FORWARD.BARBARA BACKS TO-  
WARDS THE LEDGE,  
TRIES TO GET PAST  
HIM.

ME

(Sh. 48 on 4)

- 23 -

KOQUILLION GRIPS  
HER, THEN, DELIB-  
ERATELY, THROWS  
HER TOWARDS THE  
LEDGE.

SHE TRIES TO SAVE  
HERSELF, UNSUCCESS-  
FULLY, AND FALLS  
OVER THE LEDGE OUT  
OF VISION OF THE  
CAMERA.

AS BARBARA IS  
FALLING SHE GIVES  
A DRAWN OUT SCREAM.

KOQUILLION MOVES  
FORWARD AND LOOKS  
DOWN)

(On to page 24)

(3 next)

- 23 -

(Sh. 48 on 4)

BOOM B2

40-3 E Town w/a

CAMS: 3E - 2F in cave  
4B on scanner

Through  
mag. glass  
and specs  
onto Dr.  
Who's eye.

9. INT. TARDIS. DAY.

(DOCTOR WHO IS EXAMINING THE SOIL HE PICKED UP WITH A LARGE MAGNIFYING GLASS. HE NODS TO HIMSELF THEN CONSULTS A NOTEBOOK.

PULL BACK  
to M.S. to  
inc. note  
book, etc.

HE TRIES TO READ THE  
NOTEBOOK, SQUINTING  
AT IT A BIT, THEN  
"Tch-Tching" GETS  
OUT HIS GLASSES.

HE PUTS THESE ON,  
AGAIN CONSULTS THE  
BOOK, HE STILL SQUINTS  
AT IT HOLDING IT  
AWAY FROM HIM.

ANNOYED, HE PULLS  
OFF HIS GLASSES  
AND, USES THE MAGNIFYING  
GLASS.

AGAIN HE 'TUT-TUT'  
AND IN A DESPERATE  
ATTEMPT TO READ  
IT PUTS ON HIS  
GLASSES, AGAIN  
AND USES THE  
MAGNIFYING GLASS  
AS WELL.

EXASPERATED HE THROWS  
THE LOT AWAY)

DOCTOR WHO: Mmm - my handwriting gets worse and worse!

(HE STUDIES SOME  
MORE THEN: )

(4 next)

Yes, undoubtedly we've landed on the planet Dido. How remarkable. Well, it will be pleasant to meet these friendly people again after all these years. Mm - fancy landing here again. (cont ...)

(HE THINKS, HAND TO MOUTH, THEN:)

DR.WHO: (cont) I wonder if Ian would believe me if I said it was deliberate? No, that's right. I was asleep. Pity. Pity.

(HE BRUSHES HIS HANDS CLEAN, POCKETS HIS NOTEBOOK, WHEN THERE IS A KNOCKING SOUND FROM OUTSIDE.)

50. 4 B  
MCU Cam2's picture on Scanner.  
 50a.2 F  
MLS IAN

THE DOCTOR TURNS TO LOOK AT THE SCANNER. /  
 AND WE SEE IAN IN SHOT.)  
IAN: Doctor, open the doors.

51. 3 E Low w/a  
MS DOCTOR  
 52. 4 B  
 a/b 2's shot.  
 52a.2 F  
PAN to show no-one else there.  
 53. 3 E Low w/a  
MS DOCTOR

(THE DOCTOR MOVES TOWARDS THE CONTROL PANEL) /  
DR.WHO: I wonder what he's done with Barbara.

----- RECORDING RUN-ON -----  
 54. 5 A w/a  
MLS KOQUILLION CAMS: 1D-5A /BOOM C2/  
 10. EXT. CAVE MOUTH/ROCKY LEDGE.DAY.

3 to F  
 Cave

(KOQUILLION IS STANDING LEANING OVER THE EDGE FROM A VANTAGE POINT.)

RESUME MUSIC No.4

APPARENTLY HE IS SATISFIED THAT BARBARA IS DEAD.

HE MOVES AWAY FROM THE EDGE OF THE LEDGE, AND TOWARDS THE CAVE MOUTH. /

55. 1 D 24  
MCU KOQUILLION  
 and box.

HE BRINGS UP THE OBLONG BOX HE IS HOLDING, MAKES SOME ADJUSTMENTS, THEN DIRECTS IT AT THE CAVE MOUTH BEFORE DEPRESSING A LEVER.)

56. 5 A w/a  
 a/b MLS  
 KOQUILLION

R.P.F/X  
 "Gun"

SL

(Sh.56 on 5)

- 26 -

DEPRESSING A LEVER)

57. 2 G 33 CAM: 2G /BOOM A2/  
L.S. looking down tunnel 11. INT. CAVE MOUTH. TELEPHONE BOX. DAY. SMOKE  
(THERE IS A HUGE EXPLOSION.  

1 to E  
Scrub

DUST AND ROCKS HEAP INTO THE CAVE FROM THE EXPLOSION AND THE SUNLIGHT IS BLOCKED OUT.

PULL BACK QUICKLY and PAN L as dust blows and IAN falls and TIGHTEN to MS of DR. as he comes out of box.

IAN, STANDING NEAR THE TELEPHONE BOX IS FLUNG FORWARDS.

THE DOOR OF THE TELEPHONE BOX OPENS AND THE DOCTOR STEPS OUT.

5 to B  
Scrub

COUGHING AND SPLUTTINGER HE TRIES TO LOOK THROUGH THE DUST)

DOCTOR WHO: Chesterton!  
Chesterton, where are you?  
I can't see a thing ...

(HE PEERS AROUND, RECEIVES NO ANSWER AND DISAPPEARS AGAIN INTO THE TELEPHONE BOX)

58. 5 B 9 CAMS: 5B-1E /BOOM C2/  
CU BARBARA 12. EXT. ROCKY GROUND WITH SCRUB BUSHES. MUSIC No.5  
(BARBARA LIES SPREADEAGLED ON THE GROUND UNCONSCIOUS.

59. 1 E 50 HIGH SHOT BARBARA. IN HER LEFT HAND IS PART OF A TORN OFF BRANCH SHE HAS  
Q SHADOW IN

OPEN FLIPPER

- 26 -

(2 next)

SL

(Sh.59 on 1)

- 27 -

3 to F  
Cave

GRABBED AT AS SHE  
FELL, BREAKING HER FALL.

A SHADOW FALLS OVER  
BARBARA AS SOMEBODY  
OUT OF SIGHT STANDS  
OVER HER)

60. 2 G 33

MLS DOCTOR

13. INT. CAVE. TELEPHONE BOX. DAY

PAN him R  
to 2-s with  
IAN.

(DOCTOR WHO COMES  
OUT OF THE TELEPHONE BOX  
WITH A TORCH WITH  
WHICH HE EXPLORES  
AROUND.

5 to C  
Cave

HE SEES IAN SPRAWLED  
AMONGST ROCKS,  
BOULDERS, AND DUST,  
AND MOVES ACROSS TO  
HIM)

Chesterton,  
DOCTOR WHO: / Are you all right?

(IAN HAS STIRRED  
SLIGHTLY, HE  
TRIES TO SIT UP,  
RUBBING HIS HEAD)

IAN: Barbara ...

DR.WHO: Where is she?

IAN: She was outside.

(IAN RISES VERY  
DAZED)

PAN them  
to tunnel

DR.WHO: If you've got your breath back  
- we'll go and find her

61. 3 F w/a  
ROCK FALL.

IAN & DR.  
enter shot.

(THE DOCTOR SHINES  
HIS TORCH AROUND, /  
LOOKING UP TO  
THE ROOF)

Mm - the whole roof seems to  
have caved in, (cont ...)

(2 next)

IAN: And it's blocked the cave.  
- Barbara.

DR.WHO: I hope there's no further falls, I don't think the Tardis could stand up to this sort of thing ...

IAN: It's no use.

(IAN, WINCING, AND DAZED,  
TALKS, TRYING TO PULL  
HIMSELF ROUND, DURING THE  
FOLLOWING:)/

62. 2 G 9  
CU IAN

IAN: I'm not convinced it was an accident, Doctor.

DR.WHO: Mmm? What on earth are you talking about, Chesterton?

IAN: Well, there was this repulsive thing with a hideous face ... /

63 3 F N/A  
CU DOCTOR

64. 2 G 9  
CU IAN a/b

DR. WHO: With hands and feet like claws? /

IAN: Yes. That's right -

(IAN SUDDENLY STOPS  
HAS A SUDDEN THOUGHT  
AS HE STARTS TO THINK  
CLEARER)

65. 3 F W.A.  
M.S.2-s

How did you know? /

DR.WHO: This is the planet Dido, I've been here before, know it quite well - they're very friendly people.

IAN: Friendly! (Cont. over...)

IAN: (cont) He wasn't very friendly to us. He ordered me to go and fetch you and Barbara had to stay with him.

(DOCTOR WHO REACTS,  
HIS EYES NARROW AS  
HE LOOKS UP AT THE  
ROOF)

(IAN TRIES TO RISE,  
REACTS IN PAIN AND FALLS  
BACK DIZZILY)/

66. 2 G 24  
C.2-s  
DR/IAN

DR.WHO: Don't start scratching around with that. We'll have to find another way out of here.

(DOCTOR STANDS AND PEERS  
OFF INTO THE GLOOM,  
SHINE HIS TORCH AROUND.

CONTINUING HIS LOOK)

But this figure you saw, was he armed?

IAN: I don't think so - oh, he carried a sort of jewelled club about so long.

DR. WHO: And the head of it rather resembled a spanner?

(3 next)

SL

(Sh.66 on 2)

- 30 -

67. 3 F n/a  
CU DOCTOR

IAN: Yes. (SIGHING) I don't  
know why you ask! /

68. 2 G 33  
M.2-s

(DOCTOR WHO MUTTERS,  
QUITE LOUD)

DOCTOR WHO: That could account  
for this. Last time I was  
here they'd just perfected it.  
A ray, used for construction  
work ... Quite so ... quite so ...  
Now how you feeling now, mmm? /

/Close Flipper /

(THE DOCTOR TURNS  
BACK TO CHESTERTON  
ANXIOUS TO MOVE ON)

IAN: Not too bad ...

DOCTOR WHO: Well don't just  
sit there. Stand up. Stand up.

PULL BACK  
as they  
come towards  
camera.

(IAN DOES SO WITH  
THE DOCTOR HELPING  
CONCERNED, DESPITE  
HIS BRUSQUENESS)

Aah, good. You can. Well  
at least that means there's no  
bones broken.

IAN: Thanks, Doctor. That's  
the most thorough medical  
check up I've ever had.

DR.WHO: Pity I never got that degree.

(IAN STARTS TO  
MOVE FORWARD.

AS HE GOES OVER  
THE ROCKS)

CRAB L as  
they leave  
tunnel.

And the people here were  
friendly?

DOCTOR WHO: Very.

(Sh.68 on 2)

IAN: Well, if this is a sample, I'll take the Daleks.

(IAN HAS OVERTAKEN  
THE DOCTOR.)

HE HAS ALLOWED IAN  
TO MOVE ON, CONCEPINED  
FOR HIS INJURIES,  
AND WELL BEING)

Come on, Doctor -- we must get  
Barbara back. Let's try this way.

DOCTOR WHO: Yes, of course! But be  
careful my boy.

Let IAN go.

IAN: Yes, we need to be. These people  
are obviously dangerous.

(IAN, ANXIOUS, NOW  
RECOVERED MOVES OFF  
WE CLOSE IN ON  
THE DOCTOR)

DR. COMES  
into C.U.

DR. WHO:  
(LOOKING ROUND) But why? What's  
happened to change them?

FADE OUT TO BLACK

(THE DOCTOR MOVES  
OFF OUT OF FRAME  
AND WE:)

Strike Box  
Tardis  
Set Cloth.

-----  
BREAK IN RECORDING NO.2  
-----

1 to F: 4 to D:  
Compartment One

3 stand by to go  
under 1 to G

5 to C: Cave  
2 to H: Tunnel

CAMS: 4D-1F

BOOM B1

A to 3

B to 1

C fin.

FADE IN

69. 1 F 24

M.S.  
VICKI

14. INT. COMPARTMENT ONE. ROCKET  
SHIP.

(WE COME UP ON  
VICKI IN THE  
COMPARTMENT.)

SHE IS URGENTLY  
ARRANGING THE  
BEDDING, SHE  
CASTS ANXIOUS  
GLANCES TOWARDS  
THE DOOR.

SHE GIVES A LAST  
LOOK AT THE BED,  
IS SATISFIED.

(4 next)

SHE MOVES TO SIT  
AT THE TABLE.

SHE SITS THERE A  
SECOND OR SO,  
LOOKING TOWARDS THE  
DOOR, FRIGHTENED.

THEN, AS AN AFTER  
THOUGHT GETS UP AND  
COLLECTS SOME OF THE  
STONE AND SAND ORNAMENTS  
AND SITS BACK AT  
THE TABLE.

EASE BACK to  
inc.  
KOQUILLION

SUDDENLY THE DOOR  
BURSTS OPEN AND  
KOQUILLION IS  
STANDING THERE.

VICKI JUMPS,  
FRIGHTENED, EVEN  
THOUGH THIS IS  
OBVIOUSLY WHO SHE HAS  
BEEN WAITING FOR.

AS KOQUILLION COMES  
IN, UNSEEN BY HIM,  
VICKI CASTS AN  
ANXIOUS LOOK AT  
THE BED)

KOQUILLION: You have been  
outside!

(VICKI SAYS NOTHING.  
KOQUILLION: Stand up.  
SHE BACKS AWAY FROM  
HIM, OBVIOUSLY VERY  
SCARED)

What were you doing?

VICKI: (AFTER PAUSE) Walking.

KOQUILLION: In future you  
will go no further than fifty  
yards from this ship. You  
understand? (cont ...)

(VICKI NODS, AND  
MOUTHES A 'Yes'  
THERE IS A SLIGHT  
PAUSE.

SL

- 33 -

(Sh.69 on 1)

Let  
KOQUILLION  
go R.  
TRACK IN to  
MCU VICKI

Becomes  
C.2-s

THEN KOQUILLION  
MOVES IN LOOKS AROUND.

HE MOVES TO LOOK AT  
THE BED, VICKI, BEHIND  
HIM, REACTS IN  
SUSPENSEFUL HORROR,  
BUT KOQUILLION,  
APPARENTLY SATISFIED  
TURNS BACK TO HER)

70. 4 D m/A

M.2-s  
KOQUILLION/  
VICKI

(VICKI HOLDS SOME  
OF THEM UP TOWARDS HIM  
AS 'PROOF' KOQUILLION  
KNOCKS HER ARM  
VICIOUSLY AND THE  
STONES ARE HURLED  
ACROSS THE ROOM.)

VICKI DRAWS BACK,  
TAKING A SUDDEN  
BREATH OF FEAR  
AND PULLS HERSELF  
AGAINST THE SHIP  
AS FAR AS SHE CAN  
FROM KOQUILLION)

KOQUILLION: I am going to  
talk to Bennett. And remember,  
you both owe your lives to me!

PAN them L.  
to hold 2-s  
KOQUILLION/  
VICKI

(KOQUILLION WITH  
A LAST LOOK ROUND,  
GOES TO MOVE OUT.

VICKI, PLUCKING  
COURAGE FROM  
SOMEWHERE)

VICKI: I heard a sound ...  
from ... from the mountain ...

(SHE TAILS OFF WEAKLY)

an explosion ...

(1 next)

- 33 -

(Sh.70 on 4)

(KOQUILLION TURNS TO  
LOOK AT HER FROM  
THE DOOR.

THE E IS A SILENCE.

VICKI HANGS HER  
HEAD.

KOQUILLION IS ABOUT  
TO WALK OUT, WHEN HE  
TURNS, AS THOUGH  
HE SUDDENLY THINKS  
IT WOULD BE AN ADVANTAGE  
TO TELL HER)

KOQUILLION: A space machine  
arrived ...

VICKI: People ...?

KOQUILLION: They were war-like.  
They wanted to pillage the  
space ship. I could not  
save them from my people like  
I do Bennet and yourself.  
They have been walled inside  
a cave. If they are not dead  
already they will soon die of  
hunger and thirst!

TIGHTEN to  
MCU VICKI

(VICKI SUDDENLY  
ANGRY. NEARLY  
CRYING)

VICKI: (cont) I bet you  
never gave them a chance!  
You could have ... (LOW)  
I'm sorry. /

71. 1 F 24

CXS  
KOQUILLION/  
VICKI

(KOQUILLION WATCHES  
HER AGAIN FOR SEVERAL  
SECONDS)

4 to E  
Comp. 2

KOQUILLION: It is only me  
who keeps my people from  
destroying you! You should  
be grateful! I am your only  
protection!

(Sh.71 on 1)

(KOQUILLION MOVES OUT OF THE ROOM.

TIGHTEN to  
MCU VICKI

VICKI, RELAXING,  
VISIBLY, BUT STILL  
AFRAID, EVENTUALLY  
PLUGS UP COURAGE TO  
GO ACROSS TO THE  
DOOR AND LISTENS)

72. 4 E m/a

MS

## KOQUILLION

15. INT. COMPARTMENT TWO.

## ROCKET SHIP.

(KOQUILLION MOVES  
ACROSS AND UP TO  
BENNET'S DOOR.

HE LIFTS HIS  
HAND AND RAPS ON  
THE DOOR, HE  
PUSHES THE DOOR  
IT GIVES SLIGHTLY)

BENNETT: (VOICE OVER) You can't come in!

KOQUILLION: It is Koquillion!  
Open the door!

(THERE IS A CLICK  
AND BENNETT'S DOOR  
OPENS SLIGHTLY.

KOQUILLION PUSHES IT OPEN, GOES INSIDE, AND CLOSES IT)

(1 next)

(Sh.72 on 4)

CAMS: 4D-1F-3G /BOOM B1/

73. 1 F 24

HIGH MCU  
VICKI a/b16. INT. COMPARTMENT ONE. ROCKET  
SHIP.PULL BACK  
as she Xs  
R.(VICKI IS STILL  
LISTENING AT THE  
DOOR. WE HEAR  
A DISTINCT MOAN,  
AND VICKI JUMPS,  
CLOSES THE DOOR  
QUICKLY AND MOVES  
ACROSS TO THE  
BED.)4 to D  
Comp.1(VICKI PULLS THE  
BLANKET ASIDE.  
BARBARA IS SEEN,  
PRETTY DAZED)VICKI: *W*hillion must have  
seen me helping you here. I knew  
he would, *t* knew. He knows  
everything! Everything.Becomes  
2-s(VICKI OVERCOME,  
CLUTCHES AT BARBARA  
NEAR TEARS. BARBARA  
SURPRISED AND  
SHOCKED At VICKI'S  
ONVIOUS FFAR TRIES TO  
COMFORT)BARBARA: Tell me what's ...(BARBARA HAS SPOKEN  
IN NORMAL VOICE  
VICKI PULLS AWAY  
AND HOLDS A HAND  
TO HER MOUTH)VICKI: Ssh. He'll hear you ...74. 4 D m/a  
M.2-sBARBARA: } QUIETER) Yes,  
but ... }

\* (1 next)

(BARBARA IS INTENT  
ON GETTING UP,  
STILL A BIT GROGGY,  
BUT MORE WORRIED  
FOR VICKI THAN FOR  
HERSELF)

VICKIE: Please. Stay there,  
he might come back. You don't  
know him like I do ...

75. 1 F 24  
MCU VICKI

BARBARA: All right, but listen ...  
what's your name? /

VICKIE: Vicki.

BARBARA: (TRYING TO CALM)  
Short for Victoria,

VICKIE: No - just Vicki ...

CRAB L and  
CRANE UP to  
pick up  
BARBARA for  
HIGH X-S  
VICKI/BARBARA

(SHE CASTS AN  
AN IOUS BOOK  
AT THE DOOR, THEN,  
CATCHING SOME OF  
BARBARA'S CALMNESS  
GIVES A SLIGHT  
SMILE)

V ...I....C...K....I...

BARBARA: ... I'm  
Barbara ...

(VICKI SMILES AGAIN,  
WIPES A TEAR AWAY  
FROM HER FACE WITH  
THE FLAT OF HER  
HAND)

BARBARA:  
tell me about this, this  
Koquillion ...

Now,

VICKI: He just keeps us here. Bennett and me. There's a rescue ship on the way - he doesn't know about that.

(SUDDENLY BREAKING  
A BIT AGAIN)

But he'll find out ... I know he will ...

76. 4 D n/a  
CU VICKI

BARBARA: Why is he keeping you here? /

VICKI: (SHAKING HER HEAD) They ... they ... killed all the crew ... we .. when we landed we made contact here .. Everybody on board was invited to a grand sort of meeting ... I didn't go ... I was ill, a fever or something .. I stayed here, that night ... I remember waking up .. a thunderstorm I thought ... but it was an explosion. Bennett - Bennett dragged himself back. I was ill for days .. I only learnt about it later. I came round, and found Bennett, he can't walk ... we just wait .. Then Koquillion ...

Becomes C.2-s  
BARBARA/VICKI

3 takes over  
from 1

BARBARA: But if - if his people killed all the crew, why doesn't he kill you?

77. 3 G 16  
C.2-s  
BARBARA/  
VICKI

on Vicki's  
turn...

VICKI: We don't know. My ... my father was taking me ... my father ...

(VICKI'S FACE WREATHS  
IN TEARS. BARBARA LETS  
HER GET OVER IT. VICKI  
FIGHTS FOR CONTROL,  
THEN HER FACE LIGHTS  
SOMEWHAT AT A THOUGHT)

Your ship .. is your ship still here?

(Sh.77 on 3)

78. 4 D n/a  
CU VICKIBARBARA: (WITH DOUBT) Yes ... /(VICKI GIVES A SUDDEN  
INTAKE OF BREATH)79. 3 G 9  
CU BARBARAVICKI: I remember, he just  
told me they ,,, they killed your  
crew too ... /(BARBARA REACTS,  
KNOWING THAT PERHAPS  
THIS COULD WELL BE  
TRUE IN THE LIGHT  
OF HER EXPERIENCE)

80. 2 H 33

CAMS: 2H-1G /BOOM A3/MLS IAN/  
DOCTOR17. INT. ROCK TUNNEL WITH LEDGE.(DOCTOR WHO AND  
CHESTERTON ARE  
WADING ALONG A  
SMALL LEDGE,  
IAN NOW HAS  
THE TORCH LEADING  
THE WAY.MUSIC  
No.7  
After first  
two chords81. 1 G 24  
HIGH M.2-s  
IAN/DOCTORIAN LEADS ON  
AND THEY MAKE  
PROGRESS, WITHOUT  
SPEAKING, THEN IAN  
NOTICES THAT THE  
DOCTOR IS BREATHING  
QUITE HEAVILY  
AND HEPAUSES FOR  
A WHILE)IAN: How much futher, I wonder?(DOCTOR WHO TAKING  
DEEP BREATHS, SHAKES  
HIS HEAD, NOT KNOWING)

(Sh.81 on 1)

- 46 -

DOCTOR: I can't understand it.  
I just can't understand it -  
violence it was totally alien  
to the people of this planet ...

(IAN, FLASHING  
AROUND HIS TORCH  
PEERS AT THE  
GROUND AHEAD,  
AND AROUND)

IAN: People's ideas can change,  
Doctor ... A new leader ...

DOCTOR: No, no Chesteron. The  
people here had the best  
possible reason for hating  
death and destruction. The last

...  
time I was here the entire population  
of this planet was a mere 100 or so..

IAN: A hundred or so? Why  
that's just a handful ...

All the more reason to  
DOCTOR: Exactly./

hold onto life ... Peace, friend-  
ship, happiness means everything to  
these people.

(IAN NODS, THEN)

IAN: Ready to carry on?

82. 2 H 33  
LOW MLS

DOCTOR: Me? Carry on? My dear  
fellow you were the one who  
stopped. /

(IAN ACKNOWLEDGES,  
THE LEADS ON. WE  
ALLOW THE DOCTOR  
AND IAN OUT OF  
SIGHT AND THEN:)

(3 next)

- 46 -

(Crabbed L) CAMS: 4D-3G /BOOM Bl/  
 83. 3 G 33 M.S.2-s 18. INT. COMPARTMENT ONE.  
 VICKI/ BARBARA ROCKET SHIP.

BOOM A  
Out to R

2 to J - Tunnel  
 1 to H - Cave  
 Line up Inlay

(VICKI IS HELPING WITH  
 BARBARA TO PUT OINTMENT  
 AND BANDAGES ON THE  
 INJURIES SUSTAINED IN  
 THE FALL)

CRAB R  
 pivoting on  
 BARBARA to  
 hold 2-s.

VICKI: I'm sorry, Barbara, I  
 forgot all about your cuts and  
 bruises.

BARBARA: I'm lucky it wasn't  
 worse. It's my arm mainly. I  
 must have wrenched it catching  
 hold of the tree to break my  
 fall.

VICKI: There, how's that?

BARBARA: Much better, thank you.

VICKI: I ... I wonder if  
 Koquillion has gone ...

BARBARA: What are the rest of them  
 like?

VICKI: Mm? Oh, he's the only one  
 we see. They live quite near, I  
 believe, but, well, I don't know.

TIGHTEN as  
 VICKY returns.

(VICKI MOVES AWAY TO PUT THE  
 OINTMENT BACK. AS SHE DOES  
 SO, SHE SEES A PISTOL, CAREFULLY  
 AT THE READY. SHE PICKS THIS  
 UP AND BRINGS IT OVER TO BARBARA  
 TO SHOW HER.)

VICKI: This fires a flame.

BARBARA: For the Rescue Ship?

(Sh.83 on 3)

VICKI: Yes. I always keep it ready. There's room to land round here, you know.

BARBARA: Then it's all coming to an end for you soon?

VICKI: Yes.

BARBARA: You don't sound too sure.

84. 4 D n/a  
CXS

VICKI: There's always Koquillion he could stop us ... keep me here ... Forever. / What are you looking like that for?

BARBARA: What?

PULL BACK and  
PAN VICKI L  
for MCU.

VICKI: You're sorry for me aren't you? I'm perfectly all right, you know. I'm fine. It doesn't matter to me if nobody ever comes. I'll be all right.

PAN VICKI R.

(VICKI IS TRYING  
TO SHOW HER  
INDEPENDENCE  
THERE A SLIGHT  
PAUSE, THEN, WE  
HEAR A NOISE OUTSIDE,  
SLOW, AND LUMBERING.

85. 3 G 33

M.2-s  
VICKI/BARBARA

VICKI DISTRAUGHT, /  
RUSHES BARBARA  
BACK INTO HER  
HIDING PLACE, INDICATING  
WILDLY THAT SHE  
MUST REMAIN SILENT.

HOLD BENNETT  
L past VICKI R.

BENNETT NEARLY FALLS  
THROUGH THE DOOR)

Bennett!

(4 next)

BENNETT: He's gone ... tried to get things out of me. But I didn't ... didn't tell him about the rescue ship.

VICKI: No...

BENNETT: Told me about the people on the mountain ... killed them ... we've got to stick together, Vicki ...

(BENNETT LURCHES AGAINST DOOR POST)

86. 4 D m/a He killed them ... /  
 MS VICKI  
 PULL BACK  
 to 2-s  
 87. 3 G n/a VICKI: He hasn't Bennett. Not all of them anyway ... /  
 CU BENNETT  
 (BARBARA HAS UNCOVERED  
 HERSELF NOW AND IS  
 SITTING UP. /  
 BENNETT TURNS TO STARE  
 AT BARBARA.)

88. 2 J 24 CAMS: 2J /Fishpole/  
 LOW Empty  
 Shot.  
 Dr. and Ian  
 enter for  
 M.2-s  
 19. INT. ROCK TUNNEL AND LEDGE.  
 (IAN AND THE DOCTOR  
 ARE PROGRESSING  
 FURTHER ALONG THE  
 NARROW LEDGE)

RESUME  
 MUSIC  
 No. 7

IAN: Narrowing out now, doctor.

DOCTOR: What's that? Whoops.

IAN: Take it easy.

DOCTOR: Thank you. Have you noticed my boy, this ledge is narrowing out. Yes. Shine the torch at my feet will you. (IAN DOES SO) That's better. Quite a chasm, isn't it?

3 to H  
 Cave

IAN: Yes, and nothing much to hang on to either. We'll have to press against the rock face.

DOCTOR: My dear boy, if I press myself against it any more I'll do myself an injury.

(5 next)

(THERE IS A SOUND  
OF A HARSH,  
SHRIEKING THROATY  
CROAK)

R.P.F/X  
Roar

IAN: What's that?

DOCTOR: Well it wasn't me was  
it? Shine the torch down.

INLAY

CAMS: 5C-1H-3H

89. 5 C 33  
Sand Monster / 20. INT. AGAINST ROCK BACKING.  
90. 1 H  
IAN & DOCTOR

(SHOW THE SAND  
CREATURE, CIRCLED  
IN LIGHT OF  
POWERFUL TORCH. /  
IT RAISES ITS  
HEAD SLIGHTLY  
INTO THE BEAM  
OF LIGHT.

MUSIC  
No. 6

91. 3 H n/a

CU Monster's  
face in mirror.

WE AGAIN GET  
ITS BLOOD CURLING  
SHRIEK) /

92. 5 C 33

Sand Monster

R.P.F/X  
2 roars

93. 1 H

IAN & DOCTOR

94. 2 J 9

C.2-s

CAMS: 2J-1J-5D /BOOM A2/

21. INT. ROCK TUNNEL WITH LEDGE.

(IAN AND DOCTOR  
WHO ARE PEERING  
DOWN LOOKING AT IT)

RESUME  
MUSIC  
No. 7

1 to J  
5 to D  
Tunnel

IAN: What's that nightmare?

3 to J - Rock  
Line up Inlay

DOCTOR: It's sufficient that  
it's down there and we're up  
here.

IAN: It's got eyes, I could see them gleaming. It's used to daylight it must have come in from outside ...

very intelligent  
DOCTOR: Good /-

e

reasoning my boy. Sort of thing I might have said myself.

(IAN IS EDGING HIS WAY FORWARD HIS FOOT CAN'T FIND A PROPER HOLD)

IAN: It's getting harder here. We need some decent hand holes.

95. 5 D 9  
 CU

( HE SHINES HIS TORCH ABOUT AND SHINES IT ON SOME LARGE METAL STAPLES IN THE ROCK FACE)

R.P.F/X  
 Monster

96. 1 J 24  
 M.2-S  
 HIGH.

And all nicely provided. It's all right. Other people have been this way before. /

DOCTOR: Careful Chesterton.

IAN: Yes, all right.

(HE GRIPSHOLD OF THE FIRST STAPLE AND ADVANCES)

Shine the torch for me will you.

97. 2 J 9  
 CU STAPLE

That's better. / (cont ...)

(1 next)

(Sh.97 on 2)

- 46 -

(HE GRIPS ANOTHER STAPLE. THIS ONE NEARLY PULLS OUT OF THE WALL. A SHRIEK FROM THE SAND CREATURE UNDERLINES THE DANGER)

R.P.F/X  
Monster

IAN: (cont) That one's loose.  
Watch that one.

DOCTOR: Loose?

98. 1 J 33  
LOW L.S.

IAN: Sorry  
out. I've pulled it  
You'll see.

(IAN ADVANCES RAPIDLY UNTIL HE STANDS ON A WIDER SECTION OF THE LEDGE)

All right. I'm over.

End  
MUSIC No.7

(THERE IS THE SOUND OF MACHINERY DOCTOR WHO SHINES THE TORCH ON THE STAPLE IAN HAS PULLED FROM THE WALL. HE RUNS A FINGER ALONG PART OF IT)

R.P.F/X

DOCTOR: Oil. Chesterson. There's oil on this.

99. 5 C 9  
CU STAPLE

IAN: What's that sound? /

DOCTOR: Come back. Quickly. You were trapped into pulling this thing out.

100.2 J 16  
CU BLADES

(HE TRIES TO PUSH IT BACK. HE CANNOT.)  
IAN SUDDENLY FINDS

MUSIC  
No.8

101.1 J 33  
LOW L.S.  
a/b

- 46 -

SWUNG OUTWARDS /  
TO THAT HE IS  
TRAPPED ON HIS PART  
OF THE LEDGE)

R.P.F/X

(5 next)

JH

(Sh.101 on 1)

- 47 -

IAN: Doctor.

Look.

2 to Roller

DOCTOR:

Quickly, come back. Don't go any further.

IAN:

102. 5 C 9  
CU STAPLE

I can't move either way.

(DOCTOR WHO  
STRUGGLES TO  
PUSH THE STAPLE  
BACK. THE WALL  
BEHIND IAN STARTS  
TO MOVE OUT. IT  
PUSHES IAN SLIGHTLY) R.P.F/X

103. 1 J 24  
MLS along ledge  
IAN and knives.

INLAY

CAMS: 3J-4F

104. 3 J w/a  
Sand  
Monster

22. INT. AGAINST ROCK BACKING.

105. 4 F  
Rock backing

R.P.F/X

(THE SAND CREATURE  
REARS ITS HEAD  
SLIGHTLY AND UTTERS  
ITS SHRIEK, IN APPARENT  
FIENDISH DELIGHT)

106. 1 J 24  
M.S. IAN  
and  
knives

CAMS: 1J-3J-4F /BOOM A2/

23. INT. ROCK TUNNEL WITH LEDGE.

(THE WALL MOVES  
AGAIN AS IAN  
DESPERATELY  
SCRAMBLES ON THE  
ROCK FACE FOR  
SOME HAND HOLD  
THAT ISN'T THERE)

IAN: It's pushing me towards  
the ledge.

(3 next)

<u>INLAY</u>	(BELOW, IN THE CHASM, ECHOES THE SOUND OF THE HARSH SHRIEKING CROAKING OF THE WAITING SAND CREATURE)	R.P. F/X <u>Monster</u>
107. 3 J	Sand Monster	
108. 4 F	Rock Backing	

S/IMPOSE SLIDE 5) Next Episode  
DESPERATE MEASURES

FADE OUT

FADE IN

END MUSIC

109. 2

ROLLER CAPTION: Starts: Dr Who ... William Hartnell  
Ends: Associate Producer ...  
Mervyn Pinfield

S/IMPOSE SLIDE 3) Producer  
VERITY LAMBERT

FADE OUT

S/IMPOSE SLIDE 4) Directed by  
CHRISTOPHER BARRY

BBC-TV

## FADE SOUND AND VISION